

DECEMBER 12, 2010

SAMAEI

THE THIRD ANGEL

MARK INGERMAN

215-378-9700

CCM IN DOYLESTOWN, PA

MODERATTO

Violin 1

Violin 2

Viola

Cello

Vln. 1

Vln. 2

Vla.

Vc.

2

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) staves are shown. The Violin 1 staff has a measure rest marked with a double bar line and a fermata. The Violin 2 staff contains a melodic line with various accidentals and dynamics.

Viola (Vla.) and Violoncello (Vc.) staves are shown. The Viola staff contains a melodic line with various accidentals and dynamics. The Violoncello staff contains a bass line with various accidentals and dynamics.



Violin 1 (Vln. 1) and Violin 2 (Vln. 2) staves are shown. The Violin 1 staff has a measure rest marked with a double bar line and a fermata. The Violin 2 staff contains a melodic line with various accidentals and dynamics.

Viola (Vla.) and Violoncello (Vc.) staves are shown. The Viola staff contains a melodic line with various accidentals and dynamics. The Violoncello staff contains a bass line with various accidentals and dynamics.



Violin 1 (Vln. 1) and Violin 2 (Vln. 2) are in treble clef. Viola (Vla.) is in alto clef (C-clef on the third line). Violoncello (Vc.) is in bass clef. The score is in 3/4 time. The key signature has one sharp (F#). The score is divided into four measures. The first measure has a rehearsal mark 17. The second measure has a rehearsal mark 13. The third measure has a rehearsal mark 14. The fourth measure has a rehearsal mark 15. The score includes various musical notations such as notes, rests, and dynamic markings.

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) are in treble clef. Viola (Vla.) is in alto clef (C-clef on the third line). Violoncello (Vc.) is in bass clef. The score shows four measures of music. The key signature has one flat (B-flat). The time signature is 13/8. The music features a variety of note values including eighth, quarter, and half notes, as well as rests. There are also some accidentals (sharps and flats) and dynamic markings (accents).

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts, measures 25-28. The Violin 1 part features a melodic line with a key signature change from one sharp to one flat. The Violin 2 part provides harmonic support with a similar melodic contour. The Viola (Vla.) and Violoncello (Vc.) parts provide a steady accompaniment.

Measures 25-28. Vln. 1 and Vln. 2 play a melodic line with a key signature change from one sharp to one flat. Vla. and Vc. provide a steady accompaniment.

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts, measures 29-32. The Violin 1 part continues the melodic line with a key signature change to two flats. The Violin 2 part provides harmonic support. The Viola (Vla.) and Violoncello (Vc.) parts provide a steady accompaniment.

Measures 29-32. Vln. 1 and Vln. 2 play a melodic line with a key signature change to two flats. Vla. and Vc. provide a steady accompaniment.

VLN. 1

33

VLN. 2

VLA.

Vc.

VLN. 1

37

VLN. 2

VLA.

Vc.

6 RIT.

Vln. 1

41

Vln. 2

Vla.

Vc.

Measure 41: Vln. 1 (F#4, G4, A4, B4), Vln. 2 (F#4, G4, A4, B4), Vla. (F#4, G4, A4, B4), Vc. (F#4, G4, A4, B4).
Measure 42: Vln. 1 (F#4, G4, A4, B4), Vln. 2 (F#4, G4, A4, B4), Vla. (F#4, G4, A4, B4), Vc. (F#4, G4, A4, B4).
Measure 43: Vln. 1 (F#4, G4, A4, B4), Vln. 2 (F#4, G4, A4, B4), Vla. (F#4, G4, A4, B4), Vc. (F#4, G4, A4, B4).
Measure 44: Vln. 1 (F#4, G4, A4, B4), Vln. 2 (F#4, G4, A4, B4), Vla. (F#4, G4, A4, B4), Vc. (F#4, G4, A4, B4).

ADAGIO

Vln. 1

46

Vln. 2

Vla.

Vc.

Measure 46: Vln. 1 (F4, G4, A4, B4), Vln. 2 (F4, G4, A4, B4), Vla. (F4, G4, A4, B4), Vc. (F4, G4, A4, B4).
Measure 47: Vln. 1 (F4, G4, A4, B4), Vln. 2 (F4, G4, A4, B4), Vla. (F4, G4, A4, B4), Vc. (F4, G4, A4, B4).
Measure 48: Vln. 1 (F4, G4, A4, B4), Vln. 2 (F4, G4, A4, B4), Vla. (F4, G4, A4, B4), Vc. (F4, G4, A4, B4).
Measure 49: Vln. 1 (F4, G4, A4, B4), Vln. 2 (F4, G4, A4, B4), Vla. (F4, G4, A4, B4), Vc. (F4, G4, A4, B4).

51

Vln. 1

Vln. 2

Vla.

Vc.

This system contains measures 51 through 54. The Violin 1 part features a melodic line with a long slur spanning measures 51 and 52, and a second slur in measure 54. The Violin 2 part follows a similar pattern with a slur in measure 51 and a second slur in measure 54. The Viola and Violoncello parts play a rhythmic accompaniment of eighth notes, with the Viola part including accents and the Violoncello part including slurs.

56

Vln. 1

Vln. 2

Vla.

Vc.

This system contains measures 55 through 58. The Violin 1 part continues the melodic line with a slur in measure 55 and a second slur in measure 58. The Violin 2 part also has a slur in measure 55 and a second slur in measure 58. The Viola and Violoncello parts continue their rhythmic accompaniment, with the Viola part including accents and the Violoncello part including slurs.

60

Vln. 1

Vln. 2

Vla.

Vc.

Measures 60-63. Vln. 1 and 2 play eighth notes with accents, followed by triplets. Vla. plays eighth notes. Vc. plays eighth notes with a key signature change to one sharp in measure 63.

64

Vln. 1

Vln. 2

Vla.

Vc.

Measures 64-67. Vln. 1 and 2 play triplets of eighth notes, then half notes. Vla. plays eighth notes. Vc. plays triplets of eighth notes, then quarter notes.

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) are in treble clef. Viola (Vla.) is in alto clef (C-clef on the third line). Violoncello (Vc.) is in bass clef. The score is in 13/8 time. The key signature has one flat (B-flat). The score is divided into three measures. The first measure contains measures 68-70, the second contains measures 71-73, and the third contains measures 74-76. The Violoncello part has a double bar line at the end of the first measure, indicating a change in the bass line.

Violin 1 (Vln. 1) part starting at measure 71. The score is in 13/8 time and features a key signature of one sharp (F#). The Violin 1 part starts with a measure marked '71'. The Violin 2 part has accents over the notes. The Viola part has a triplet of eighth notes. The Violoncello part has a steady eighth-note accompaniment.

74

Vln. 1

Vln. 2

Vla.

Vc.

This system contains measures 74, 75, and 76. Vln. 1 plays a melodic line with eighth and sixteenth notes. Vln. 2 plays a more active line with sixteenth-note runs. Vla. plays a steady eighth-note accompaniment. Vc. provides a bass line with eighth and sixteenth notes. Measure 74 starts with a key signature change to one sharp (F#).

77

Vln. 1

Vln. 2

Vla.

Vc.

This system contains measures 77, 78, and 79. Vln. 1 continues the melodic line. Vln. 2 has a more active role with sixteenth-note patterns. Vla. maintains the eighth-note accompaniment. Vc. continues the bass line. Measure 77 starts with a key signature change to one flat (Bb).

79

Vln. 1

Vln. 2

Vla.

Vc.

Measures 79-80. Vln. 1 and Vln. 2 play a melodic line with accents. Vla. and Vc. play a rhythmic accompaniment of eighth notes.

81

Vln. 1

Vln. 2

Vla.

Vc.

Measures 81-84. Vln. 1 and Vln. 2 play a melodic line with accents. Vla. and Vc. play a rhythmic accompaniment of eighth notes.

12

84

Vln. 1

Vln. 2

Vla.

Vc.

Rit.

Measures 84-86. Vln. 1 and 2 play half notes with accents. Vla. plays a continuous eighth-note pattern. Vc. plays half notes with accents. A 'Rit.' marking is above the Vla. staff.

87

Vln. 1

Vln. 2

Vla.

Vc.

TEMPO ORIGINALE

Measures 87-91. Vln. 1 and 2 are mostly rests. Vla. plays a melodic line. Vc. plays a melodic line. A 'TEMPO ORIGINALE' marking is above the Vln. 1 staff.

92

Vln. 1

Vln. 2

Vla.

Vc.

97

Vln. 1

Vln. 2

Vla.

Vc.